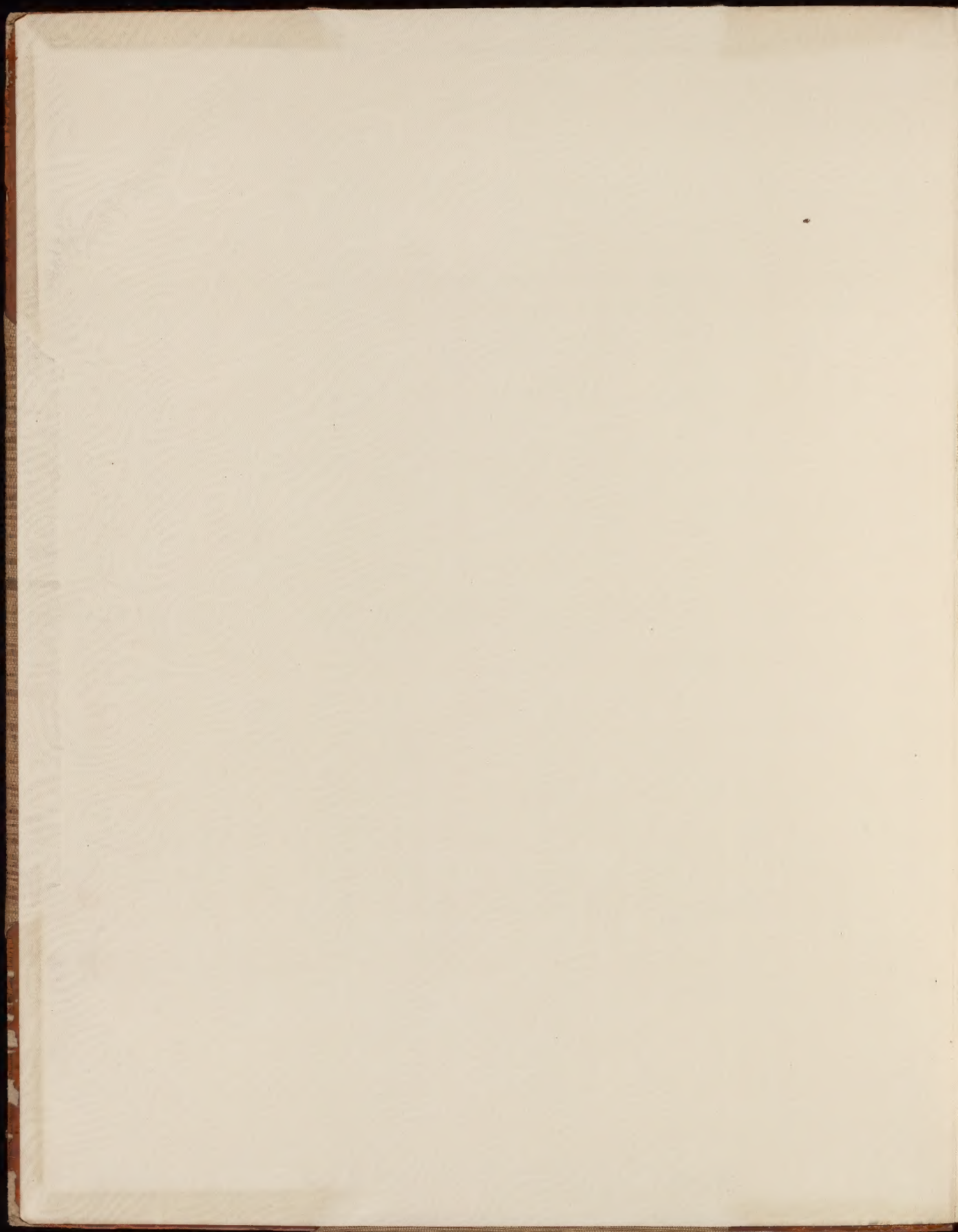


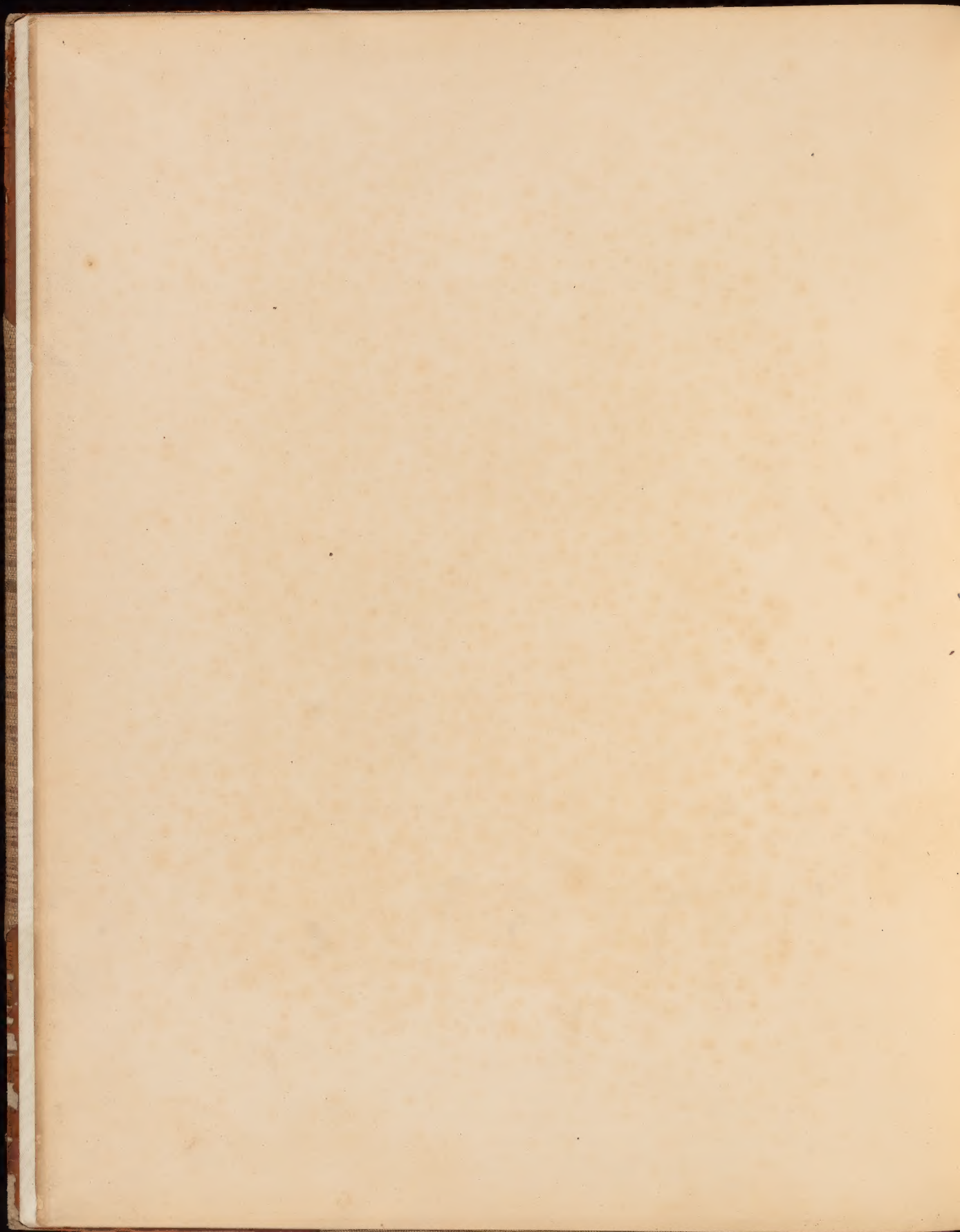
THE
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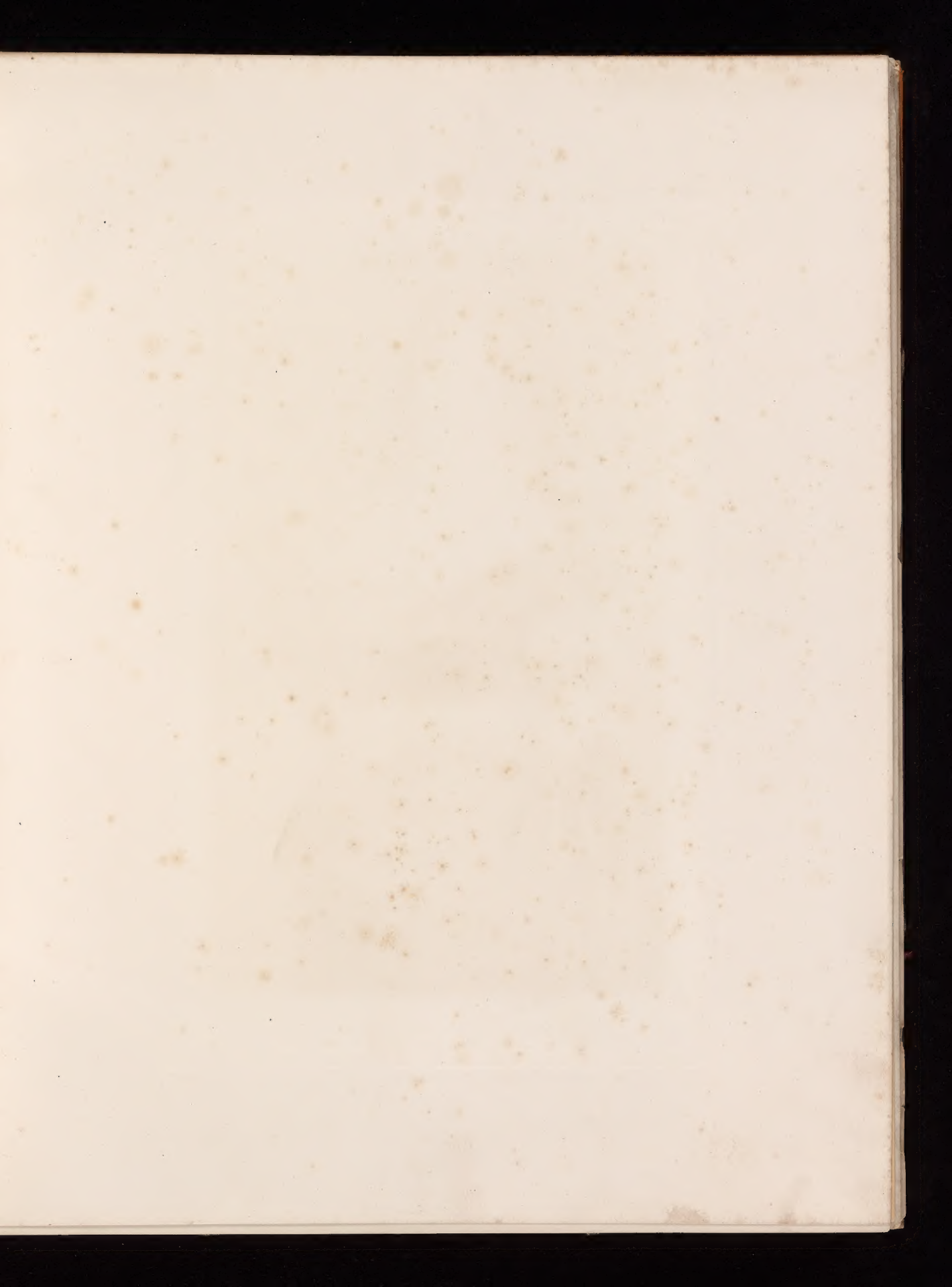
THE ART OF THE WORLD

Grand (Columbian) Edition de Luxe

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SECTION FOUR

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F. W. FREER : LADY IN BLACK.
PHOTOGRAPHY GOUPI.

LADY IN BLACK.

F. W. FREER.

(*American School*.)



F. W. FREER

The "Lady in Black" is a peculiarly forcible and happy presentation of the art of Mr. F. W. Freer, an accomplished painter of the figure. He has arranged his admirable subject with much simplicity and discretion, and the reserve of his treatment heightens the effectiveness of the result. The stately figure in evening dress is brought out in strong relief against a background which is adroitly varied, in order to avoid monotony and stiffness. The picture needs no explanation, for the beauty of the effect impresses itself at once upon the beholder.

Mr. Freer exhibits this picture in his native city, for he was born in Chicago, in 1849. After some tentative work at home he joined the colony of American art students at Munich, where Chase, Shirlaw, Duveneck, and others began their artistic tutelage. On his return Mr. Freer soon gained recognition by his studies of the figure, which were seen at the Academy of Design and the exhibitions of the Society of American Artists. Among Mr. Freer's pictures are "Choosing a Study," "In Ambush," "Arranging the Bouquet," "Veiled Head," and "Dream Life." As the titles indicate, the artist has devoted himself for the most part to *genre*. He has also painted several portraits.

A DRENCHING. MADAME DEMONT-BRETON. (*French School*.)

Madame Demont-Breton, the daughter of Jules Breton, the great artist of the French school, has added her maiden name to that of her husband, Adrien Demont, who is one of the most popular painters of landscape in France. She was born at Courrières (Pas-de-Calais), and was a pupil of her father. She obtained a third-class medal in 1881 and a second-class medal in 1883. It is interesting to recall that Breton's charming autobiography, which is published by D. Appleton and Company, is dedicated to the painter of this picture, "for whom alone the opening chapters were written. . . . I have decided to publish the book," the author continues, "but it belongs first of all to you, my pride and joy."

Madame Demont-Breton is a painter of both landscape and *genre*, and she always shows a certain distinction of treatment. In this picture a young mother takes her son into the sea, and the wave which strikes him gives him vigor and health, while the experience develops his courage. The mother, healthy and strong herself, is educating and strengthening her boy.



Copyright, 1911, by V. Demarest Bickel

A DRENCHING.

MADAME DEMAREST BICKEL, ON







CHARLES C. CURRY. WINTER MORNING IN A BARNYARD.
ETCHING. 1871.

WINTER MORNING IN A BARNYARD.

CHARLES C CURRAN.

(American School.)



CHARLES C. CURRAN

Mr. Curran was born in Kentucky, in 1861, and received his first art lessons at the Cincinnati School of Design. He came to New York in 1881 and studied at the Academy and Art Students' League. He obtained the third Hallgarten prize at the Academy exhibition of 1888, and was elected an associate. When he went to Paris, in 1889, he had already made his mark here, and he took up a successful career when he returned to New York, in 1891.

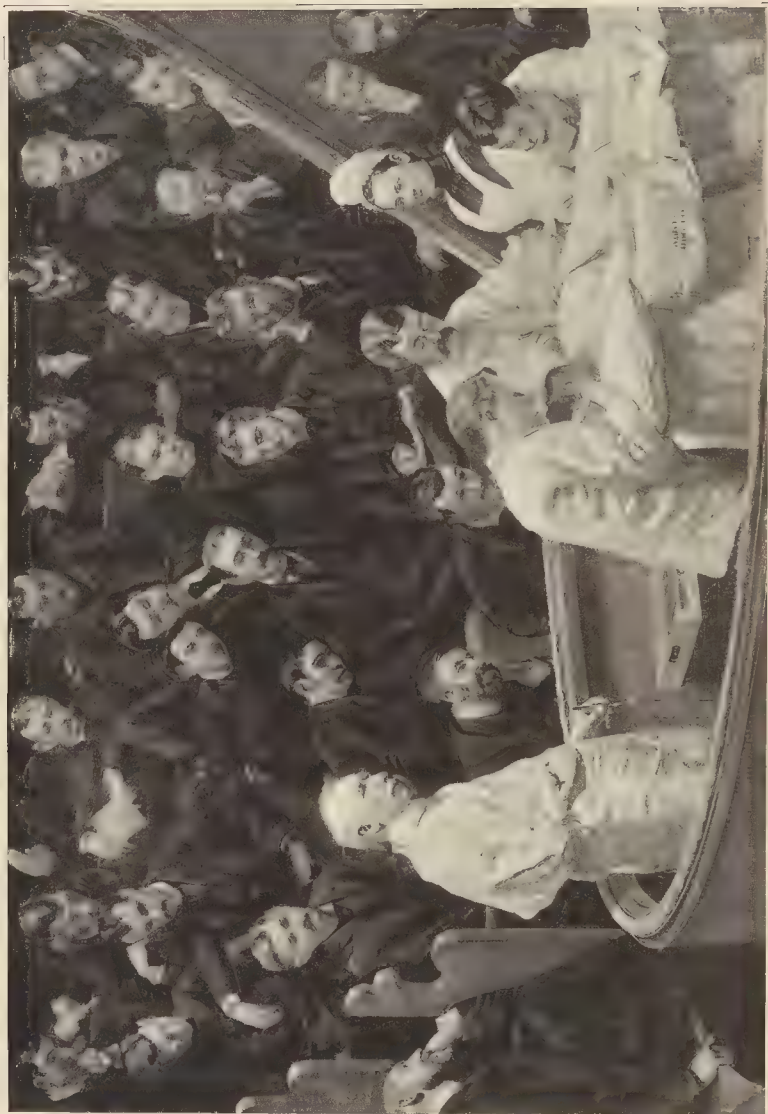
In Mr. Curran's "Winter Morning in a Barnyard" an Ohio farmer is engaged in feeding his cows. His daughter is devoting herself to the poultry. The lowering winter sky promises more snow.

DR. AGNEW. THOMAS EAKINS. (American School.)

In this ghastly but strong and impressive picture of the famous Philadelphia surgeon, Dr. D. Hayes Agnew, in the operating pit at the Philadelphia Hospital, the artist has seized the moment when Dr. Agnew has finished an operation. One assistant is putting in the sutures, another is taking off the ether-cone. The nurse, in her trim hospital dress, stands ready beside the subject. The great surgeon, in his operating blouse and apron, is talking about the case to a score of students on the benches of the little amphitheater. The attentive, interested faces of the students are equally remarkable. Only one shows by his careless attitude how *blasé* he has become. Prof. Eakins is a Philadelphian by birth. In 1868, when twenty-four years old, he went to the Paris *École des Beaux Arts*, and studied under Bonnat and Gérôme. He also practiced sculpture under Dumont. He returned in 1873 to establish himself in Philadelphia, where he has taken high rank as a painter and a professor at the Philadelphia Academy.



THOMAS EAKINS



DR. AGNEW.

From the front row of the audience of 1,000 men.

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THE LANCET



ON THE MOUNTAIN.

H. UMBRICHT.

(*French School.*)



H. UMBRICHT

Honoré Umbricht belongs to the present generation of those artists who, born in Alsace, take pleasure in painting the land of their birth. He is a native of Obernai, in the heart of the annexed country, and he cherishes the recollection of the woody regions where in winter the "schlitters" descend the mountain, guiding their sleighs down the steep paths.

Here the artist has painted a scene at the beginning of autumn. A cart filled with wood is drawn by two slow-paced oxen. To the left is the forest where the wood has been felled. The two powerful animals advance with difficulty, planting their hoofs firmly on the slippery rock. In winter this rocky road changes to a rapid torrent. A vigorous young fellow, half woodman, half farmer, guides the team; he rests on the yoke, and, flourishing his whip with his left hand, urges on the patient animals with his cries. One can almost hear the grating sound of the brake and the creaking of the wheels mingling with the hoarse shouts of the driver. The road has been cut in the heart of the rock, and the granite blocks on either side are covered with moss. A glimpse of sky appears in the center of the picture, which shows us the foreshortened backs of the sluggish but sure-footed oxen.

FOREST IN WINTER. MULLER KURZWELLY. (*German School.*)

The magnificent beeches and the judicious clearing away of undergrowth which may be noted in Herr Kurzwelly's impressive picture of a German forest interior in winter illustrate the attention which is given to forest preservation in Germany. In this picture the artist has preserved the silent charm of a winter day in the woods when the glades are carpeted with snow, which is disturbed only by the passage of deer and smaller animals—also objects of careful preservation; and the robust trunks of the beeches stand out in strong relief against their white background. Herr Kurzwelly has sent several pictures to German exhibitions which have both force in design and sympathetic feeling, but the unfamiliarity of his landscapes to Americans will increase the observer's appreciation of this excellent example. The artist's home is in Berlin.



M. KURZWELLY



M. L. L. & A. L. L. L. L.

FOREST IN WINTER.

Copyright, 1904, by M. L. L. & A. L. L. L.



the old painter

He was in 1840, at 30, in Boston, in 1846,
D. A. C. He came to New York in 1847 and

He was a pupil of Delmon and G. Fine. The two summers
Mr. Fine's commissions were largely devoted to bird or work, and it
was not until 1848 that he first began to study art. At one time
as he was a devotee of landscape and cattle pieces. He soon
d, however, into his real vocation, the painting of noble figures. In por-
tr he has done some fine work. Mr. Thayer was elected to the Society

Academy of Arts, in 1864, and was elected to the
most brilliant pupils of the Stroganoff School of Technical Drawing,
Arts School in Moscow, in 1874, was Vasily Ivanovitch Navozail,
Moscow, in 1862, and was elected to the Academy

in 1885. He

in 1885. He does

from here, and these
and figures of these
have come to the p.



A. H. THAYER : THE VIRGIN ENTHRONED
PHOTOGRAPHIE COUPIL

THE VIRGIN ENTHRONED.

A. H. THAYER.

(*American School.*)



A. H. THAYER

Mr. Albert H. Thayer's "The Virgin Enthroned" is full of a sweet mournfulness purely human, and yet of a serene majesty that can not fail deeply to impress the observer. The pose of the figures of the Virgin and children is conventional, and follows the traditions of the old painters who gave their lives to depicting the Virgin and her Child. The faces are of the modern type—very lovely, it is true, and perhaps the modern type at its apotheosis—but nevertheless faces which represent the life of to-day.

Albert Henderson Thayer was born in Boston, in 1849, and studied there under Henry D. Morse. He came to New York in 1870, and worked at the Academy of Design and under L. E. Wilmarth. In 1875 he went to Paris, and painted in the ateliers of Lehman and Gérôme. The two summers that Mr. Thayer passed in France were largely devoted to outdoor work, and it was while sketching in Brittany that he first began to study cattle. At one time it was his intention to devote himself to landscape and cattle pieces. He soon drifted, however, into his real vocation—the painting of noble figures. In portraiture he has also done some fine work. Mr. Thayer was elected to the Society of American Artists in 1882.

A FREE DINING ROOM. V. NAVOZOFF. (*Russian School.*)

One of the most brilliant pupils of the Stroganoff School of Technical Drawing, and of the Fine Arts School in Moscow, in 1874, was Vassili Ivanovitch Navozoff. This painter was born in Moscow, in 1862, and was graduated from the Academy at St. Petersburg as an artist of the first class—an official honor—in 1888. Navozoff is one of the most popular among Russian *genre* painters, and his work as an illustrator is highly valued by the publishers. It was in this capacity that he accompanied the Grand Duke Vladimir through the Baltic provinces in 1885. His pictures show the result of hard work and careful observation. The handling is almost always strong and vigorous, and as to color, his work is modern. He does not restrict himself to any particular grade of society, but it is chiefly among the peasants that he finds his subjects. One of his best pictures is this "Free Dining Room," which was bought by the St. Petersburg Academy of Fine Arts in 1889. In its conception as a whole, as well as in detail, we have realism here in the best sense of the word, and a fine play of expression in the faces and figures of these pensioners upon this free table and the charitable women who have come to help.



A. NEWELL

A FREE DINING-ROOM





... painter of

... painted ...
 ... and ...
 ... of subjects ...
 ... the Antwerp Academy, and ...
 ... of Baron Leys. In ...
 ... painting shown in ...
 ... 'Exposition Games' ...
 ... Mrs. ...
 ... to London, where ...
 ... and social life of the ...
 ... of Honor in 1888, when he ...
 ... of the Royal Academy in ...
 ... Munich, Berlin,

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... of Greco-Roman ...
 ... details ...
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... corrected ...

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CALLING THE WORSHIPPERS.

LAURENZ ALMA-TADEMA.

(English School.)



ALBENZ ALMA-TADEMA.
Portrait in Munich, Elbert & Fels,
London.

Laurenz Alma-Tadema, perhaps the best-known painter of classical subjects of our time, is English by adoption, but he was born in Dronryp, Friesland, January 8, 1836. He was educated at the gymnasium of Leeuwarden, where he acquired an interest in Egyptian and Greek and Roman archæology, which has influenced his choice of subjects throughout his life. In 1852 he was a pupil at the Antwerp Academy, and he subsequently studied in the atelier of Baron Leys. In 1862 he obtained a gold medal for a painting shown in Amsterdam, and in 1865 he exhibited his "Egyptian Games" in London. In 1870 he married an English lady, Miss Laura Epps, who afterward gained distinction as a painter; and he removed from Brussels to London, where he has been a conspicuous figure in both the artistic and social life of the metropolis. He was made an officer of the Legion of Honor in 1878—when he received a first-class medal at the *Salon*—and a member of the Royal Academy in 1879. He is a member of the Royal Academies of Amsterdam, Munich, Berlin, Stockholm, Vienna, and Madrid.

"Calling the Worshippers" well illustrates the artist's love of Græco-Roman archæology. The young priestess stands on the steps of the temple, whose details are rendered with a loving care which brings the very life of antiquity before us.

DANGER AHEAD! ALBERT H. MUNSELL. (American School.)

The most impressive feature of this picture, "Danger ahead!" is the sense of irresistible power and swiftness with which the great mass of iron and steel, weighing thousands of tons, is rushing toward one. A vessel has been dimly seen, and one of the watchers raises his trumpet to shout a warning.

Mr. Munsell was born in Boston, in 1862, and was graduated from the Massachusetts Normal Art School. He went to Paris in 1885, and studied there at the Julien Academy and the *École des Beaux Arts*, where he took honors. He also studied for a time under MM. Boulanger and Lefebvre. "Danger ahead!" was painted in France, in 1887, and exhibited at the *Salon* of the following year. It was suggested by a narrowly averted collision in the English Channel, and the studies for it were made chiefly at Havre. For the last three years Mr. Munsell has made his home in Boston.



ALBERT H. MUNSELL.



THE BOW OF THE "MANTON"

ALFRED H. MANNING

DANGER AHEAD!



LUNCHEON ON THE GRASS.

REALIER DUMAS

(French School.)



REALIER DUMAS

It is a holiday; the whole day is to be spent in the park; the table has been spread on the grass under an old willow tree with silvery foliage, whose branches, falling almost to the ground, form an arbor. A chestnut tree with large dark-green leaves lends its shade to this dining room improvised on the edge of a brook, on whose bosom float a few water-lily leaves.

Realier Dumas, a French artist, the painter of this picture, has given to this scene the character and the costumes of an episode of English life. Real French children would have brought a flask of old French wine, instead of tea; and the types represented have also the British stamp.

UNDINE.

RUDOLPH LEHMANN. (English School.)

Rudolph Lehmann, born at Hamburg, the brother of Henri Lehmann, is a naturalized English subject. In this picture he has interpreted a passage from the poem of De la Motte Fouqué. Huldebrand, the hero, transported to the shores of the Mediterranean, is gazing into the water, when, little by little, it becomes transparent as pure crystal, and, penetrating its mysterious depths, he sees Undine sitting upon a bank of coral, surrounded by madrepores and anemones, more sad and desolate than ever, and he thinks of the happy days when they lived together in the castle of Ringstetten.



Copyright, 1895, by R. LEHMANN, BREMEN



DEPARTURE OF THE FISHING FLEET WALTER LANGLEY. (*English School*)

The quaint little town of Penzance, on the Cornish coast, has furnished Mr. Walter Langley with many subjects which have united in themselves picturesque effects and sincere if simple sentiment. The departure of the fishing fleet never becomes hackneyed and unnoteworthy through repetition. The fleet bears away husbands and lovers, fathers and sons, and those who dwell near the sea appreciate best of all the constant possibility of disaster. Moreover, the fleet represents the material fortunes of the watchers on the quay as well as those in the boats which dot the horizon.





THE
OFFICE OF THE
SECRETARY OF THE
NAVY
WASHINGTON, D. C.
JANUARY 1, 1900

TO THE
HONORABLE
MEMBERS OF THE
NAVY
DEPARTMENT
WASHINGTON, D. C.

FOR THE
NAVY
DEPARTMENT
WASHINGTON, D. C.

ITILS ARETIA GONG I. JUA III. THAKSNOX
POTDANNUU GOMI

GOING TO JOIN THE PROCESSION.

JULES BRETON.

(*French School*.)



JULES BRETON

This artist holds a place by himself in the French school. During more than thirty years he has steadily advanced from one success to another. Officer of the Legion of Honor, member of the Institute, he has nothing more to expect from the suffrages of his contemporaries, and he has long since gained the appreciation of foreigners. The large private collections of the United States contain many of his pictures. In 1872 he obtained the grand medal of honor.

Born at Courrières (Pas-de-Calais), in 1829, the artist has retired in good time to his native country. A poet with the brush, he is also a poet with the pen.

M. Breton's earliest and most difficult success was gained thirty-five years ago with a procession of communicants who traverse the wheat fields in full sunlight. Here he has been struck by the beautiful contrast of the white robes with the landscape. A group of young girls with palms in their hands go to join the procession. At their head walks a child with a basket hanging from her neck full of roses, which she will scatter on the way. Behind, ascending the path as rapidly as possible, comes the one who carries the banner of the fraternity to which the village belongs; and more remote, in the little paths whose white line is continued to the top of the hill, appear their companions, also clothed in white.

A SINGING LESSON IN A PUBLIC SCHOOL IN PARIS.

AUGUST TRUPHÈME

(*French School*.)

The painter of this picture was born at Aix, at the mouth of the Rhone, and belongs to a family of artists. He has gained various honors, among them a medal at the Universal Exposition of 1889. The scene which he represents is drawn from life; nothing has been due to fancy or invention, for the picture was painted in the parish school of the Fourteenth District (or Ward) of Paris, and the picture was shown in the *Salon* of 1884.

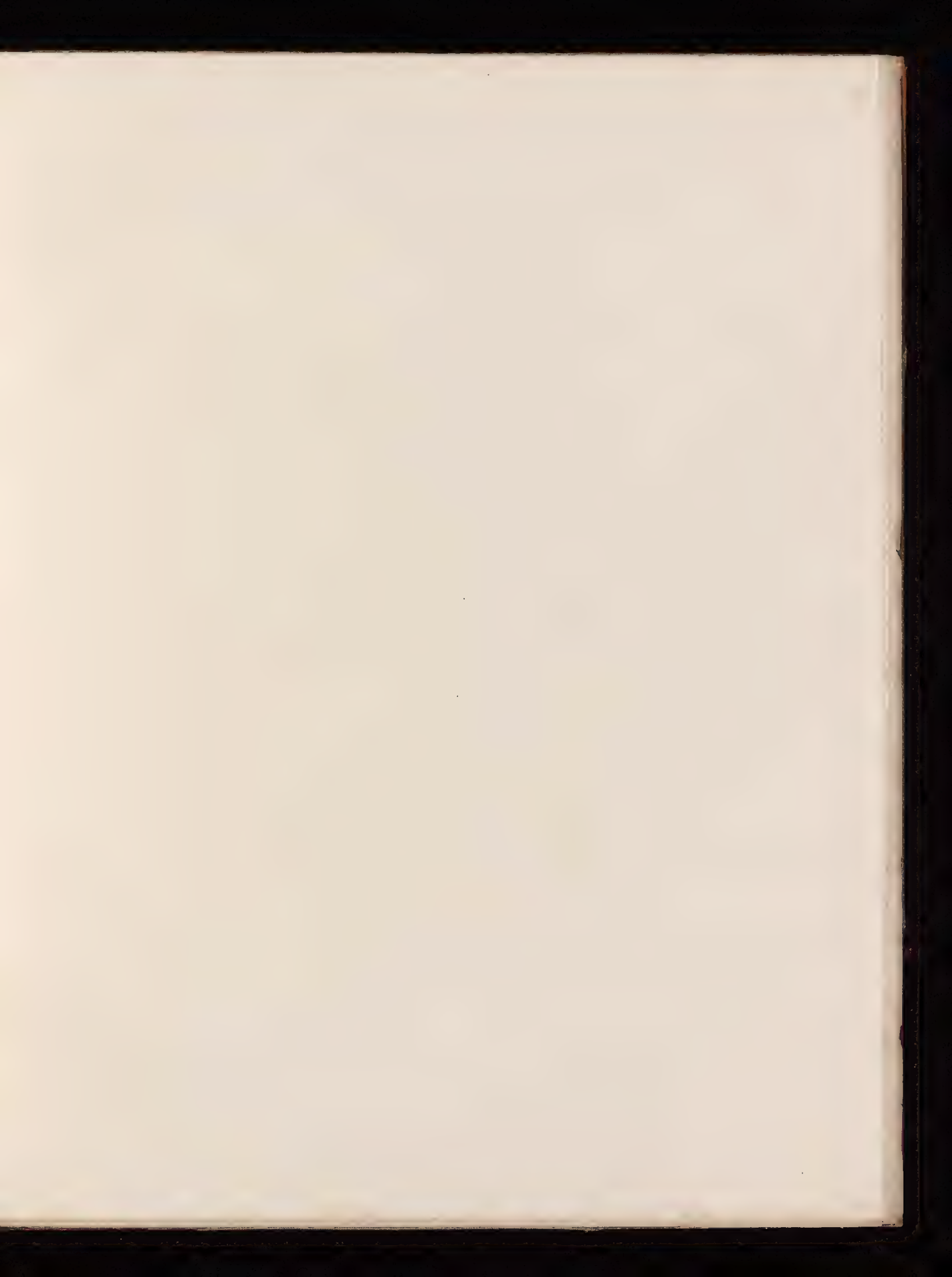
The singing-master takes up the burden of one of the parts with a rare vigor and sings with his pupils. The children are grouped around the accompanist, who is sitting at one of the cabinet organs which the municipal government presents to the parish schools.



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A SINGING LESSON IN A PUBLIC SCHOOL IN PARIS.

ALPH. 141. PH. 10







pointed many historical pictures.
The decorations of the Champs

employed artists from the time of
the Renaissance, to Baron Geard under the
Emperor, to Paul Paudry, the decorator of
the Salon de la Paix, became chamberlain of the
young Olympus and striving to make
of the young girl to be exposed
to a dragon, but Zephyr, beguiled
the splendid palace. It is there that
" never to expose him to the
the temptation was not re-





LIONEL ROYER . LOVE AND PSYCHE.
PHOTOGRAPHIE COUPIL.

LOVE AND PSYCHE.

LIONEL ROYER.

(*French School*)



LIONEL ROYER.

The painter of "Love and Psyche" was born at Château-du-Loir, in the Department of the Sarthe, and studied under the direction of Alexander Cabanel. He has distinguished himself by a portrait of the Rev. Father Monsabré, the eminent preacher, and he has painted many historical pictures. He obtained two awards at the Expositions of the Champs Élysées in 1880 and 1884.

As a theme, Psyche has inspired artists from the time of Jules Romain, in the Renaissance, to Baron Gerard under the Empire, and in our time to Paul Baudry, the decorator of the foyer of the Opera House in Paris. Eros, or Love, became enamored of the beautiful mortal Psyche, to the point of forsaking Olympus and striving to make her his bride. The oracle of Apollo condemned the young girl to be exposed on a mountain, where she would be the prey of a dragon; but Zephyr, beguiled in turn, snatched her away and carried her to a splendid palace. It is there that her love came to visit her at night, pledging her never to expose him to the light under pain of losing him. But, as we know, the temptation was not resisted and punishment followed. In this picture Psyche is sitting in the palace, and Love has come unarmed, without his bow and quiver.

GOOD FISHING. V. GILBERT. (*French School*)

The painter of this picture was born in Paris, about 1845, and he has made for himself an excellent reputation. His specialty is scenes in the bazaars and markets, and incidents in the lives of fishermen. Here the fishing has been successful; the men have had good luck. The captains of the boats are bargaining with the fish dealers and stewards, while the men are unloading the white and red rays, turbot, eels, mackerel, and lampreys. The scene has furnished an admirable opportunity for the painter, who has been fascinated by the fresh coloring, by the movement of the crowd, by these types of the Channel ports, by all the agitation of a seafaring folk delighted by a successful fishing trip, just as a beneficent rain which promises an abundant harvest brings joy to the hearts of the farmers.



V. GILBERT



Copyright, 1894, by V. G. G. G.

GOOD FISHING.

V. G. G. G.





GEORGE DI FORENI BRUSH MOTHER AND CHILD
PROTONGRAVER: C. OUTIL

MOTHER AND CHILD.

GEORGE DE FOREST BRUSH.

(*American School.*)



GEORGE DE FOREST BRUSH

Lovely faces of our own times peering out of a canvas two centuries old is what Mr. Brush offers in his notable picture "Mother and Child." The châtelaine, in her rich but sober dress, sits in the carved seat and holds her pretty child fast while teaching him to read from the black-letter folio open upon the arm of the chair. Back of the chair stands a retainer with another child, plainly a younger brother of the little learner. The painter has endeavored, with no small success, to reproduce the serenity and charm

to be found in the great masters of portraiture of the past.

It was with a picture of Indian life entitled "Mourning her Brave" that George de Forest Brush made his first impression in art circles. Mr. Brush was born in Shelbyville, Tenn., in 1855, and, after three years at the National Academy of Design in New York, went to Paris to study under Gérôme. After his return he gained a reputation by his impressive rendering of themes suggested by Indian life, and other subjects. The picture before us alone would be sufficient to stamp him as an artist of peculiar distinction.

AT THE INN. R. FRENTZ. (*Russian School.*)

Rudolphe Fedoravitch Frentz was born in Berlin, in 1831, and studied at the Royal Academy there. He went to Russia in 1859 to paint some hunting pieces and portraits for the late Grand Duke Nicholas, for the Grand Duke Vladimir, and for the present Czar, Alexander III. He accompanied the Grand Duke Vladimir to the south of Russia upon his hunting expeditions, and was for several years attached to the suite of the heir apparent. He lives at Gatshina, near St. Petersburg, and is an honorary member of the Academy of Fine Arts. Although not by birth a Russian, Frentz knows thoroughly men and things in his adopted country. He seizes unfailingly the character of the Russian landscape, with its vast steppes, and he draws in a strong and extremely realistic manner the huntsmen, soldiers, peasants, and animals. Observe closely this sunshiny corner of a posthouse in one of the provinces of Great Russia. What superb horses! And here is this old stableman, who is taking them to their stalls, and near by stands the quaint *troika*, in which the travelers have just come. The latter have refreshed themselves with dinner and a cup of tea in the inn beyond, and they have probably dined off a late member of this noisy feathered band, whose survivors are telling the story to the old coachman. All this is skillfully done, and in a way to arrest attention.



R. PRINCE

AT THE INN



THE LAST LOAD.

J. VEYRASSAT.

(*French School*)



J. VEYRASSAT

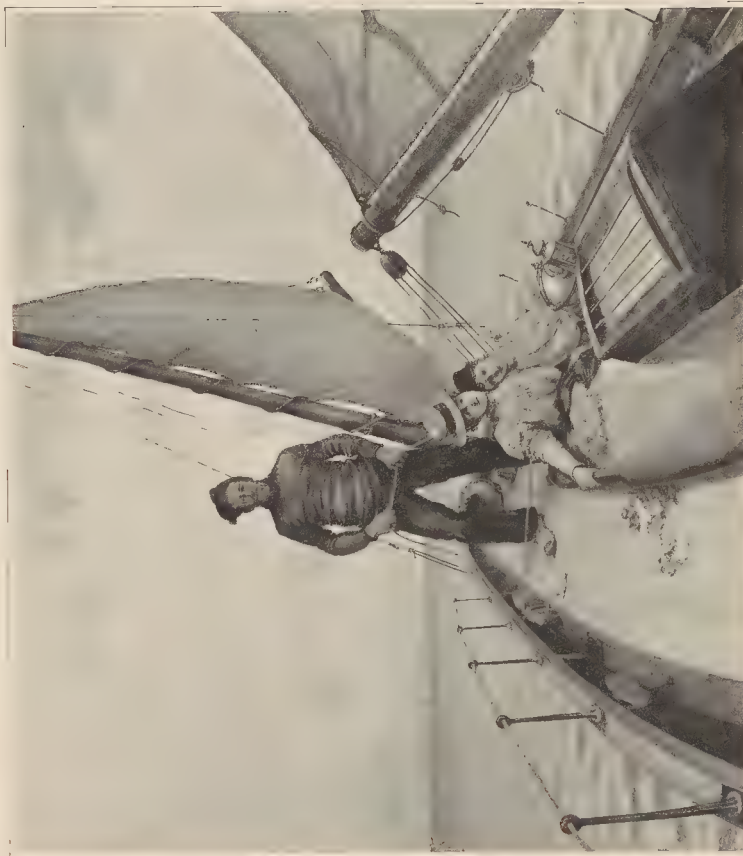
Jacques Veyrassat, who paints the labors of the fields, is an artist of long-established reputation, and is always represented in the annual exhibitions. He was born in Paris, but he takes his subjects from the broad plains of Beauce and Champagne, and shows a predilection for the country of corn and large farming. He paints animals, figures, and landscapes. Veyrassat was made a knight of the Legion of Honor in 1878.

A large wagon, heavily laden, drawn by two farm boys, is advancing toward the village. On the summit of this moving mountain a peasant girl, the harvest queen, reclining on her side, holds the trophy of Ceres—a bouquet of ripe wheat ears mingled with field flowers. The farmer's daughter, a handsome and robust peasant girl, mounted on a donkey, is riding at the side of the wagon beside her brother, who holds in one hand his heavy china flask and in the other his large scythe, which he rests against his shoulder. Behind these come the farmer's wife, carrying a sheaf of wheat, and, bringing up the rear, the servant of the family, who, like a good manager, has gathered for the rabbits of the poultry yard the leaves of the bindweed that grows in wheat-fields. The family of harvesters are placed in this order on the road; no one has yet appeared on the horizon; the shadows lengthen on the ground; the sun will shortly disappear. When they arrive at the village the inhabitants of the farmhouses and the peasants will come out of their dwellings to welcome home the harvesters.

YACHTING. ROGER JOURDAIN. (*French School*)

Two young girls, sisters or friends, are seated, leaning against each other, in the prow of a yacht, which is sailing with the wind that swells the sail. The weather is calm and mild; the surface of the water is hardly rippled by the breeze. The helmsman, standing at the helm, directs the course of the yacht. Flowers, still fresh, lying on the deck, indicate that the shore is near; and through the mist that veils the horizon may be divined the blue coast, which almost blends with the sky.

M. Jourdain was born at Louviers, France, in December, 1845. He was a pupil of Cabanel and Pils, and is a painter of both *genre* and landscape. He gained a third-class medal in 1879, and a medal of the second class in 1881.



ALGERA J. LUTHER

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YACHTING.



... and arrows, bring back to
... weeping: others, that in
... seize them by their wings, at

... low revived the eternal subject

... had created an entire world where the
... played with mortals, and a whole school

... inspired the painters and designers

... of the eighteenth century the mad

... to Chloé, and in the

... in pure at crowd protected

... the interrelations of these

... to the school of

... best known

THE GREAT DISCOVERY
1842-1843



LOVE'S CAPTIVES.

JEAN AUBERT.

(French School.)



JEAN AUBERT

The Loves, with their bows and arrows, bring back their captives. Some follow them weeping; others, glad to be prisoners, play with them, seize them by their wings, and surrender themselves smiling.

The modern French school has revived the eternal subject which the painters of the eighteenth century had abused. François Boucher had created an entire world where the round-cheeked Loves played with mortals, and a whole school had lived on this mythology, which, after having inspired the painters and decorators of the time of Louis XV, dictated to the poets of the eighteenth century the madrigals—the “little verses” which were known as Bouquets to Chloris—and all the empty literature against which the Revolution and the Empire afterward protested.

By the nature of the subjects which he treats, by the interpretations of these subjects, and by the style of his figures, Jean Aubert belongs to the school of Prud'hon, the last of the grand poets of Love, and to three of the best known modern artists in *genre* painting—Hamon, Henri Picou, and Humbert. He reveals a fondness for the forms and silhouettes of antiquity, and his Captives seem to have escaped from the frescoes of Pompeii.

M. Aubert was born in Paris, in 1824, and he was a pupil of Paul Delaroche in painting, and in engraving of Martinet. He gained the Prix de Rome for engraving, in 1844, and devoted himself to this art until 1853, when he turned to lithography, and afterward to painting. He has received third and second class medals.

SUNDAY MORNING IN NORWAY—THE ARRIVAL AT CHURCH. HANS DAHL. (Norwegian School.)

This picture appeared in the German section at the Columbian Exposition, and as the artist resides at present in Berlin this classification was doubtless intentional; but he was born in Norway, and Norway furnishes his favorite themes. He excels in rendering the clear, cold atmosphere of his native country.

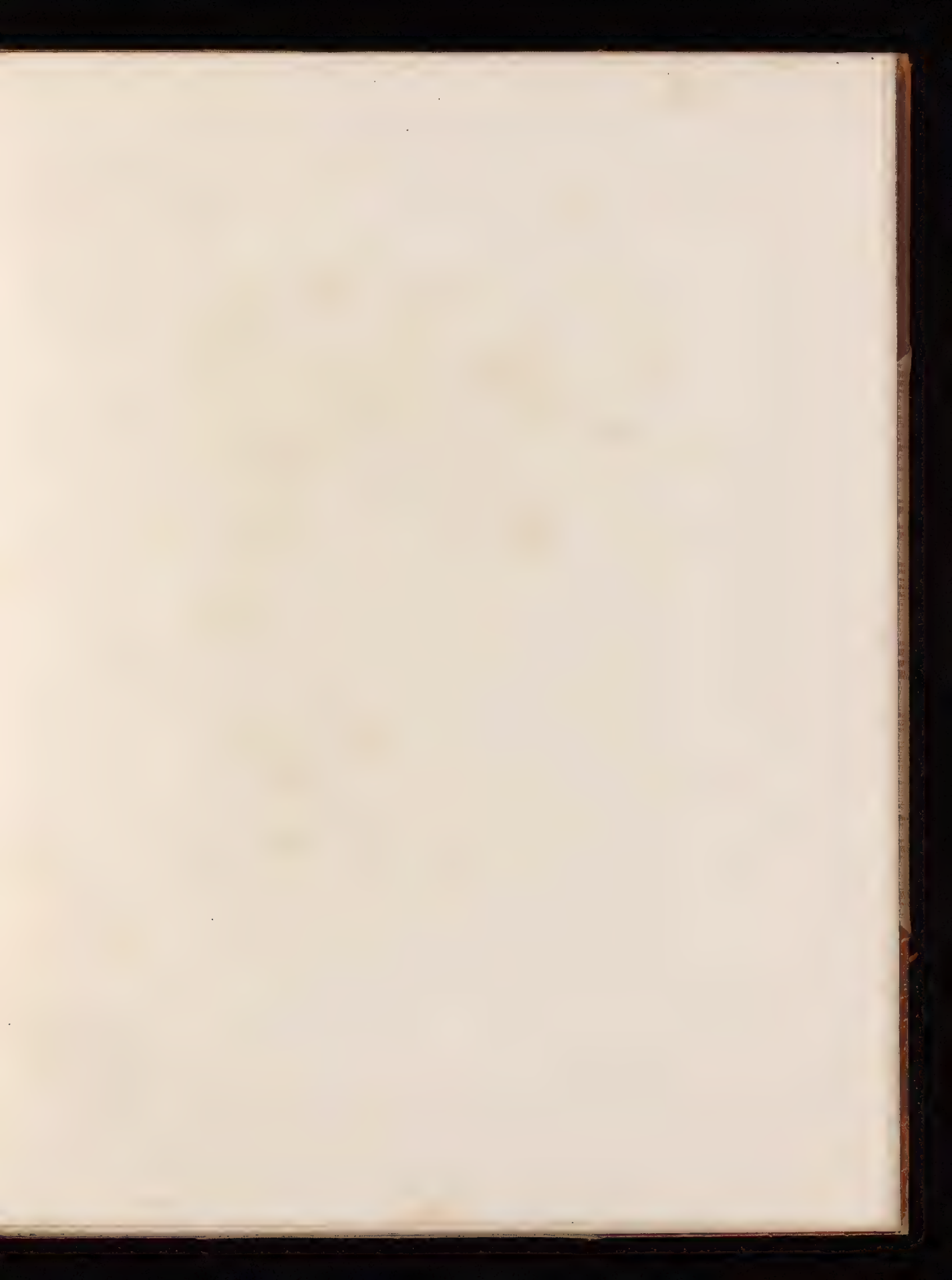
The scene is laid in Sogn, at a place called Farlands Fiord, celebrated for its great glaciers. It is the third Sunday of the month. They are celebrating the mass in the village, and from every quarter the peasants, many of whom live at long distances from each other, are arriving at the shore and leaving their boats, which they draw up on the beach. The service is held once a month, and they are most reluctant to miss the occasion not only for worship but also for the discussion of their affairs.



1895 E. M. C.

1895 E. M. C.

SUNDAY MORNING IN NORWAY—THE ARRIVAL AT CHURCH.







J. H. LAMBERT, M.D. & CO. NEW YORK, N.Y.

MOTHER AND SLEEPING CHILD.

F. H. TOMPKINS

(*American School*)



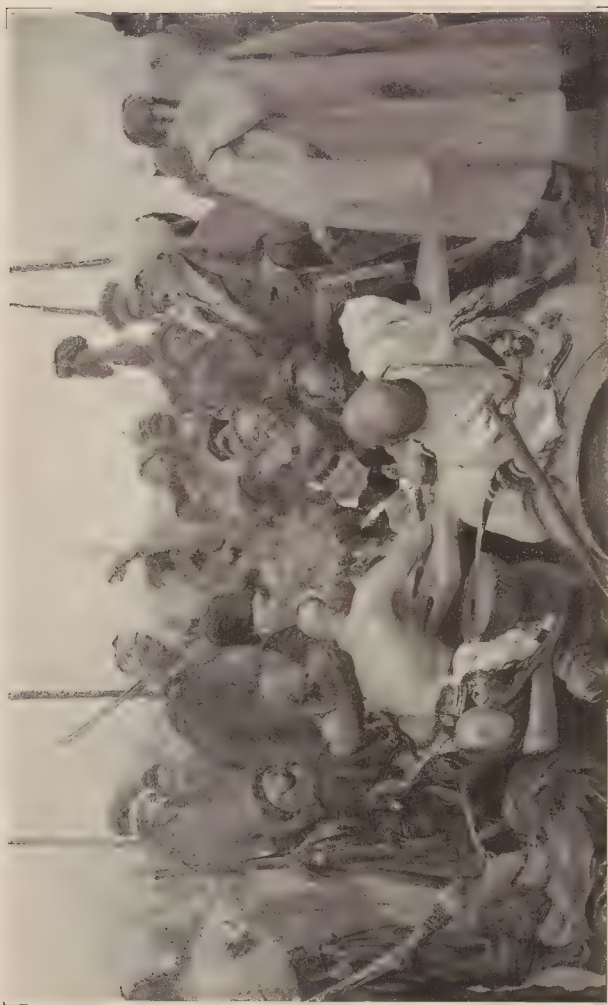
F. H. TOMPKINS

Mr. Tompkins was born in Hector, N. Y., in 1847, and studied art at the Art Students' League in New York, under Mr. Walter Shirlaw, and at the Royal Academy in Munich, where he was a pupil of Loefftz. In the latter's class he gained two first-class medals in the course of two years. His home is in Boston. The picture before us is in a sense portraiture, for it is evidently a direct and faithful reproduction of two figures used as models. But it is distinguished from the portraiture which is content with mere likeness, because the artist has gone below the surface and brought forth a sweet and gracious sentiment, which transforms his picture into a presentment of a modern Madonna.

THE COSSACK'S ANSWER TO THE SULTAN OF TURKEY. ELIAS EFIMOVITCH REPINE. (*Russian School*.)

The painter of this remarkable picture—which, well placed in Gallery 20, was a center of interest in the Russian section—was born in the government of Kharkoff, in 1844. He was a pupil of the Academy of Fine Arts at St. Petersburg from 1864 to 1871. He enjoyed a traveling scholarship from 1872 to 1876, and he also gained several medals. He was elected to the Academy in 1876, and he became a professor and member of the Council in 1892. His home is in St. Petersburg.

This artist is the most distinguished of Russian painters of historical *genre*. With others, some twenty-five years ago he put himself at the head of an artistic movement the result of which was the national realistic school. His portraits form a most admirable gallery of modern celebrities. His last great historical picture deals with the Cossacks of the Dnieper. Their origin is obscure, but they have played an important part in the earlier history of Russia, sometimes as friends and fellow-soldiers of the Russians, sometimes as free children of the steppes fighting on their own account against Turks and Tartars. It was in the seventeenth century when the Sultan, Mohammed IV, demanded their submission. The Cossacks, always ready to fight for liberty, sent him a blunt and defiant answer. Here they are in the steppes, gathered around a table. With a savage smile the chief dictates a reply full of coarse sarcasm and scorn: "Let him come!" The other Cossacks add their jests and are convulsed with Homeric laughter. The artist conveys a vivid impression of a strange epoch and life. It is a remarkable study of striking types, characterized by extraordinary vigor in the rendering of each. This picture is well known in Europe, where it has been frequently reproduced. The artist is equally distinguished as a painter in water colors, an etcher, and an illustrator of the great Russian authors like Gogol and Tolstoi.



CLAS FURMOU B. KAGAN

THE COSSACK'S ANSWER TO THE SULTAN OF TURKEY.





VIEW OF THE GRAND BASIN FROM THE SOUTH OF THE COLUMBIAN FOUNTAIN, SHOWING THE END OF THE HUPPULI RIVER BASIN;
THE PIRAZILLA AND THE STATUE OF THE REPUBLIC

and plans as might be submitted by State of Illinois already in existence, Exposition, provided give evidence of a capital stock of five that it could se-five million dol-sion was directed plan and scope of lot space for the a classification of ex-and examiners, and of all intercourse with



DETAIL OF FOUNTAIN.

representatives of foreign nations. It was also required to appoint a Board of Lady Managers. The act provided that, whenever the President should be notified by the commission that the preliminary requirements of the act had been complied with, he should make a proclamation setting forth the time for the opening and closing of the Exposition, and inviting all foreign nations to take part therein and appoint representatives thereto. Other provisions of the act were in regard to customs regulations, the erection of a Government Building and exhibits, the dedication of the buildings, the liability of the United States, and the naval review to be held in April, 1893.

Without delay the national commissioners were appointed, and their first session was held at Chicago, June 26, 1890. The Hon. Thomas W. Palmer, of Michigan, was chosen President, and John T. Dickinson, of Texas, Secretary. This was the organization of one of the governing bodies of the World's Fair.



CAPITAL FOR ESCHERICH BUILDING
DESIGNED BY RICHARD S. CROFT

The World's Columbian Exposition as a corporation was a direct outgrowth of the preliminary organization which had made the first fight for Chicago. It is worthy of remark that this corporation has had more stockholders—some fifty thousand—than any other ever in existence. Its work had been active for months before the formation of the National Commission. The organization of the World's Columbian Exposition was begun August 15, 1889, when an application was filed with the Secretary of State of the State of Illinois for permission to open subscription books.

the corporation of the the World's Columbian that corporation should *bona fide* subscribed million dollars, and cure an additional lars. The commis-to determine the the Exposition, al-exhibitors, prepare hibits, appoint judges generally have charge the exhibitors and the



GROUP
Representing the four Con-tinents, supporting the globe, and carrying the statue of Columbus, the statue of the king.



GREAT CENTRAL PORCH OF AGRICULTURAL BUILDING.

Lyman J. Gage as president. Within a few weeks after this meeting the capital stock was increased to ten million dollars.

After the money for the construction of the Fair was raised, the next necessity was to secure a site suitable for it. Different portions of the city were as active in this competition as had been the cities of the country themselves. A dual site was finally selected after much discussion and several changes. It comprised Jackson and Washington Parks, with the Midway Plaisance which connects them, as one portion of the grounds, and the Lake Front Park as the other portion. These are seven miles apart, one being in the heart of the business portion of the city, and the other far south in the residence district. At the first meeting of the National Commission this action of the Directory was approved and ratified. At their second meeting, beginning September 15th, Colonel George R. Davis, of Chicago, was elected Director-General, the Board of Lady Managers was appointed, the classification of the exhibits was made, and architectural designs for the buildings were considered.

XXIV

Its capital stock was named as five million dollars, divided into five hundred thousand shares of ten dollars each. On March 23d of the following year the entire amount of the stock had been subscribed. A meeting of the subscribers was held in Battery D, in the city of Chicago, on April 4th, and forty-five directors were elected. The officers elected by the Directory at their first meeting were among the prominent men of the city, the list being headed by



SOUTH PORCH OF MINING BUILDING.
S. S. BEMAN, ARCHITECT.



GENERAL VIEW OF THE EXPOSITION. LOOKING SOUTHWEST FROM THE ROOF OF THE ILLINOIS STATE BUILDING.
The Howard's, International, and Transportation buildings are seen on the right and the Dome of the Administration Building appears in the distance.

Soon after this the President of the United States was notified that all the preliminary requirements of the act of Congress had been complied with. In accordance with the law, therefore, on December 24, 1890, he issued the proclamation which declared to the world that an adequate sum had been collected for preparing grounds and buildings; that the International Exposition would be opened on the first day



MACHINERY HALL.

of May, 1893; and that all the nations of the earth were invited to take part in the commemoration of an event pre-eminent in history, and of lasting interest to mankind—the discovery of America. This proclamation was sent to all the civilized countries of the globe, and the responses were hearty and immediate.

The idea of a dual site was soon abandoned as impracticable, and Jackson Park was selected for the Exposition buildings. Jackson Park, then, is the site of all the principal buildings and exhibits of the Fair. Many of the overflow and special exhibits, however, have been provided with space on Midway Plaisance, which is consequently a portion of the Fair grounds. These give a total capacity of six hundred and sixty-six acres, of which eighty are included in the Plaisance.

The scope of the Exposition, as defined in the act of Congress which created

it, is "an international exhibition of arts, industries, manufactures, and the products of the soil, mine, and sea." There was planned by the Directory and approved by the Commission a system of buildings and executive departments which together would provide the broadest and most comprehensive of all international expositions. The executive ability enlisted in the enterprise is the force to which should be credited most of the success of the efforts which have been made. It is interesting to observe exactly the methods of procedure employed in building and exploiting the great Fair, and the manner of the executive organization.

First must be remembered and con-



PORCH, ELECTRICITY BUILDING.

sidered those two distinctive organizations, the World's Columbian Commission and the World's Columbian Exposition, or, as they are more generally known, the Commission and the Directory. One is entirely a national organization, the other as entirely local. The former organization was created by act of Congress, and the latter by incorporation in the State of Illinois. It is true that in the early history of the great work there were differences of opinion between the two bodies as to their respective jurisdictions, but these differences were adjusted with entire harmony and mutual satisfaction. A conference committee was appointed in November, 1890, composed of members from each governing body, and this committee formulated the mutual agreement as to jurisdiction. At this time were also defined the different departments of exhibit, which have remained and are now familiar. These departments are as follows:

- A. Agriculture, Food and Food Products, Farming Machinery and Appliances.
- B. Viticulture, Horticulture, and Floriculture.
- C. Live Stock—Domestic and Wild Animals.
- D. Fish, Fisheries, Fish Products, and Apparatus of Fishing.
- E. Mines, Mining, and Metallurgy.
- F. Machinery.
- G. Transportation Exhibits — Railways, Vessels, Vehicles.
- H. Manufactures.



STATUE OF BENJAMIN FRANKLIN,
ELECTRICITY BUILDING.
CARL ROHL SMITH, SCULPTOR.

- J. Electricity and Electrical Appliances.
- K. Fine Arts—Pictorial, Plastic, and Decorative.
- L. Liberal Arts, Education, Engineering, Public Works, Architecture, Music, and the Drama.
- M. Ethnology, Archaeology, Progress of Labor and Invention — isolated and collective exhibits.
- N. Forestry and Forest Products.
- O. Publicity and Promotion.
- P. Foreign Affairs.

For each of these departments a chief was appointed by the Director General, and the best talent which it was possible to secure has in this way been secured for the Exposition. These department chiefs are attached to the staff of the Di-



THE WOMAN'S BUILDING
MRS. SOPHIA B. HANSEN, ARCHITECT
DRAWN BY HARRY FENN.



PORCH AT END OF
AGRICULTURAL BUILDING, SHOWING
MURAL PAINTINGS

equal activity preparing the grounds and the structures which should receive the exhibits. It is their work that first meets the eye of the visitor as he enters the City of White Palaces, and to them acknowledgment is due. This work is the result of the efforts and system adopted by the Directory, the body which was to pay the bills and build the Fair.

Upon the organization of the Directory and the election of its officers numerous committees were appointed—one to exercise supervision over each of the great departments, as well as others for such features of the work as seemed to require such control. Upon the Finance Committee, the Ways and Means Committee, and the Grounds and Buildings Committee devolved the most onerous of the labors. One force was to provide money, and the other was to spend it. The money was secured in ample quantity, and the Grounds and Buildings Committee has earned its meed of praise for what has been created at Jackson Park. When it is said that this committee met in session four days a week for more than a year, giving up to each session an entire afternoon, it will be seen that these men, working without salary, were sincere in their efforts to promote the good of the enterprise.

The manner of planning the grounds and buildings was natural and reasonable. The honor of designing the great structures, which would display to the world progress in architecture as well as in construction, was properly distributed among the leading architects of the United States. Three were selected from New York city, one from Boston, one from Kansas City, and five from Chicago. This board of ten, in conference with the celebrated landscape architect

rector General, and are considered to be officials of the Commission, although, as provided in the agreement on jurisdiction, their salaries are paid by the Directory. All these departments, with the exception of those of Publicity and Promotion (which is purely executive) and of Foreign Affairs, are represented in the great buildings at Jackson Park. This corps of experts and specialists thus gathered around him by the Director General has worked with him day and night, and it is to them that the successful management of the exhibits is due.

While these department chiefs were planning and working to secure the best display possible, each in his respective field, another force of experts was in



MARSHALL L. HANNA
CHIEF OF THE DEPARTMENT OF AGRICULTURE
AND FORESTRY

Frederick L. Olmsted, of Boston, and D. H. Burnham, of Chicago, the Chief of Construction, determined the general arrangement and character of the grounds and buildings. Each architect accepted the assignment of one grand building, and after the individual plans were completed further conferences were held, which insured that all should harmonize. From the inception of the enterprise Mr. Burnham has been in charge of the force of construction, his later and more comprehensive title being Director of Works.

Here, then, in brief, is the executive organization which has brought forth the World's Fair: The National Commission, represented by its officers; the Director General and the chiefs of departments, controlling the work of exploiting and



THE ACTS OF WAR
BY CARL MEFFERT.
From the Decorative Frieze in the Lyceum Arts Building

preparing the scope and exhibits of the Fair; and the Directory, represented by its Chief of Construction and his force of architects, controlling the work of preparation of the grounds and buildings.

It may be said that the Department of Publicity and Promotion, which was one of the earliest organized, has certain features which remove it from the more general classification. Its work has been that of placing in the hands of the press of the world and other interested persons all information possible about Chicago and the Exposition. This portion of it may be characterized as the movement to secure exhibits. The other line of labor has been to secure attendance at the Fair. The department was organized like a successful newspaper to a certain extent, and newspaper men were its officials and employees in every detail. Printed matter about the Exposition, and illustrations of the grounds and build-



UTAH.



PENNSYLVANIA.



NEW YORK.

A GROUP OF STATE BUILDINGS
DRAWN BY HARRY FAYE.

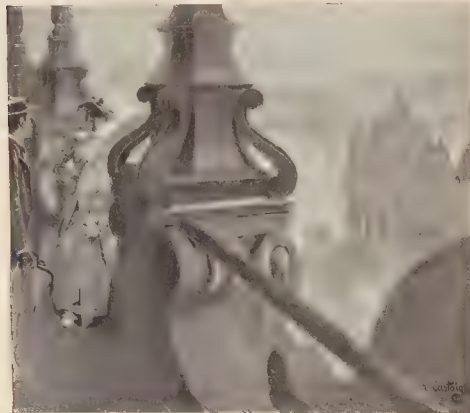
ings, have been mailed and used in every portion of the civilized world. In advertising the Fair, almost every method has been employed that has proved successful in making great shows famous. The mail business of the department through the period of its organization has amounted to as much as that of the ordinary city of fifty thousand inhabitants.

While this half score of architects were at work designing the plans for the buildings, the efforts of the builders of the Fair were directed toward the task of preparing the site upon which the buildings were to stand. Jackson Park is in form similar to a right-angled triangle, the hypotenuse being Lake Michigan, the base Sixty-seventh Street, and the perpendicular Stony Island Avenue a north and south street. Sixty-seventh Street is the southern boundary of the grounds, which

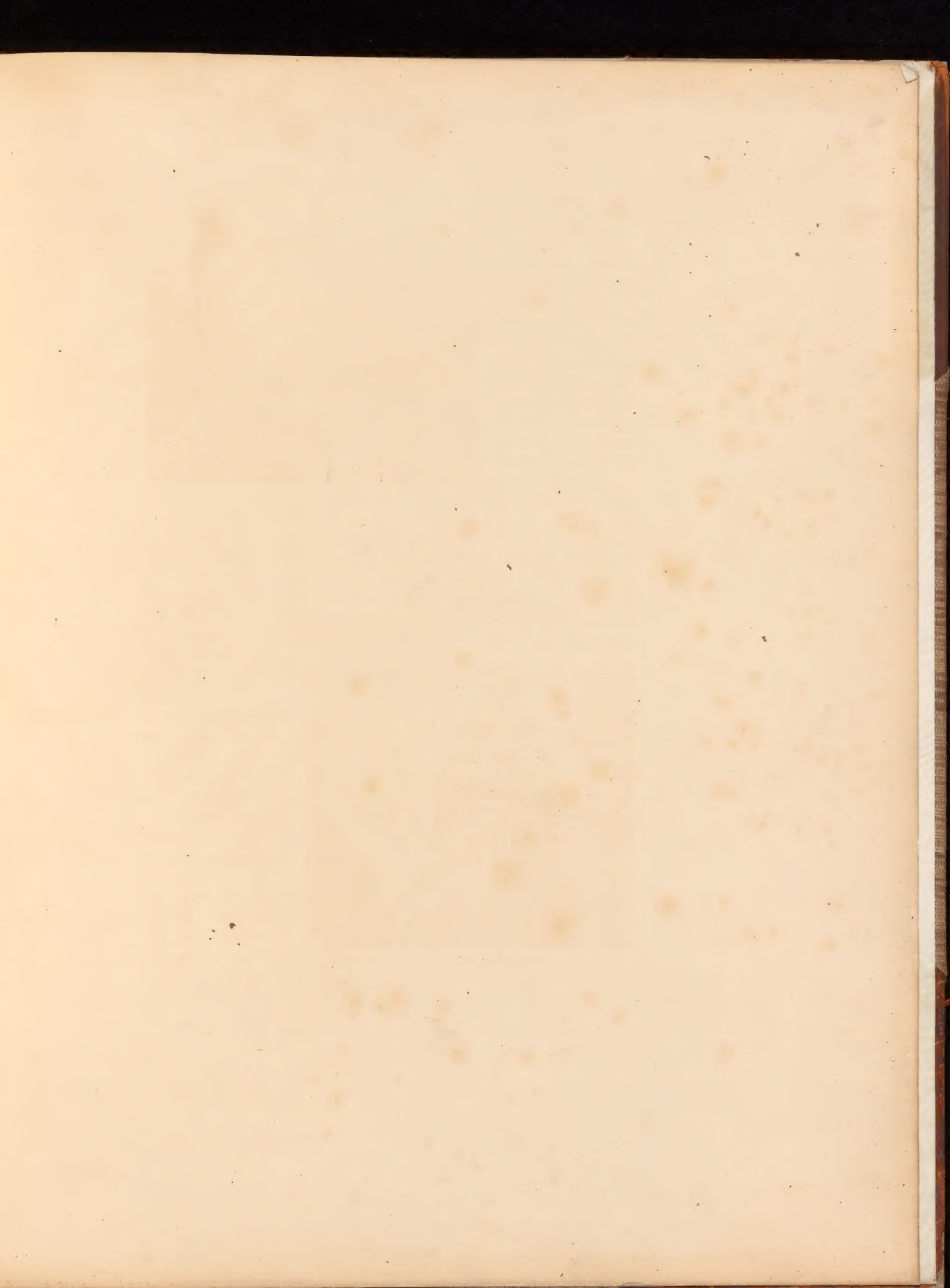
here measure a mile in width, while from north to south along the western boundary the distance is a mile and a half. The Park ends toward the north before reaching the apex of the triangle, and on its northern boundary Fifty-sixth Street—measures about one third of a mile. The total area thus included is nearly six hundred acres. The tract known as Jackson Park was before the Exposition in far different condition.



THE CANAL LOOKING SOUTH (EVENING).
DRAWN BY A. CASTAGNE.



FROM THE TOP OF THE ADMINISTRATION BUILDING LOOKING TOWARD
MACHINERY AND AGRICULTURAL HALLS.
DRAWN BY A. CASTAGNE.



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